

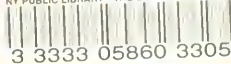


Mu 783.4 Day
An Easter cantata.

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Fischer
Edition

No. 3952

An Easter Cantata

FOR

Mixed Voices

H. BROOKS DAY

NEW YORK

Net. 75

PUBLIC
LIBRARY

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7, 8, 10 and 11, Bible House (Astor Place)

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Arthur Elder

NO. 1—PRELUDE—INSTRUMENTAL

Mu 783.4

D

NO. 2—CHORUS.

"GOD HATH SENT HIS ANGELS

God hath sent His angels
To the earth again,
Bringing joyful tidings
To the sons of men.

In the dreadful desert,
Where the Lord was tried,
There the faithful angels
Gathered at His side

And the tomb deserted
Shineth like the sky,
Since He passed out from it
Into Victory.

They who first at Christmas
Thronged the Heavenly way,
Now beside the tomb-door
Sit on Easter Day.

And when in the garden,
Grief, and pain, and care,
Bowed Him down with anguish,
They were with Him there

God hath sent His angels
Helping at His word,
All His faithful children,
Like their faithful Lord

Angels sing His triumph
As you sang His birth,
"Christ the Lord is risen,
Peace, good will on earth."

Yet the Christ they honor
Is the same Christ still,
Who, in light and darkness,
Did His Father's will

Soothing them in sorrow
Arming them in strife,
Opening wide the tomb-door
Leading into life.

Father, send Thine angels
Unto us, we pray,
Leave us not to wander
All alone our way.

Let them guard and guide us,
Wheresoe'er we be,
Till our resurrection
Brings us home to Thee

PHILIPPS BROOKS

NO. 3—TENOR SOLO.

"TOMB THOU SHALT NOT HOLD HIM."

Tomb, thou shalt not hold Him longer,
Death is strong, but Life is stronger,
Stronger than the dark, the light,
Stronger than the wrong, the right,
Faith and Hope triumphant say
Christ will rise on Easter Day.

Up and down our lives obedient
Walk, dear Christ, with footsteps radiant
Till those garden lives shall be
Fair with duties done for Thee,
And our thankful spirits say
Christ arose on Easter Day.

While the patient earth lies waking
Till the morning shall be breaking,
Shuddering 'neath the burden dread
Of her Master, cold and dead—
Hark! she hears the Angels say
Christ will rise on Easter Day.

And when sunshine smites the mountain
Pouring light from Heavenly fountain,
Then the earth blooms out to greet
Once again the blessed feet;
And her countless voices say
Christ has risen on Easter Day.

PHILIPPS BROOKS

CHORALE RECITATIVE and BARI-TONE SOLO.

NO. 4a

"NOW ON THE FIRST DAY OF THE WEEK."

"STILL THY SORROW, MAGDALENA!"

(At the Tomb on Easter Morn)

Now on the first day of the week cometh Mary Magdalene, early, when it was yet dark unto the Sepulcher and seeth the stone rolled away from the Sepulcher. She runneth and cometh to Simon Peter and the other disciple whom Jesus loved and said unto them: They have taken away my Lord and I know not where they have laid Him. For as yet they knew not the Scripture, that He should rise again from the dead. And Mary stood without the Sepulcher weeping

ST. JOHN XX

Baritone Solo.

1. Still thy sorrow, Magdalene!
Wipe the tear-drops from thine eyes,
Not at Simon's board thou kneelest,
Pouring thy repentant sighs,
All with thy glad heart rejoices;
All things sing with happy voices
Hallelujah!

Solo.

Rejoice, O Magdalene!
He hath burst the rocky tomb,
Ended are the days of darkness,
Christ indeed hath risen.
Mourn no more the Christ departed,
Run to welcome Him, glad-hearted,
Hallelujah!

Trio.

2. Laugh with rapture, Magdalene!
Be thy drooping forehead bright;
Banished now is every anguish,
Breaks anew thy morning light
Christ from death the world hath freed;
He is risen, is risen indeed,
Hallelujah!

Chorale.

- 4 Lift thine eyes, O Magdalene!
See! thy living Master stands;
See His face, as ever, smiling;
See those wounds upon His hands,
On His feet, His sacred side—
Gems that deck the Glorified,
Hallelujah!

Chorale.

5. Live, now live, O Magdalene!
Shining is the new-born day;
Let thy bosom pant with pleasure,
Death's poor terror flee away;
Far from thee the tears of sadness,
Welcome love, and welcome gladness,
Hallelujah!

THE *Latin*

FEBRUARY

SIXTH—(NINE) AS MARY WEPT.

And as Mary wept she stooped down, and seeth two angels sitting in the Sepulcher. And the angel said unto Mary—*Woman why weepeth thou?* Because they have taken away my Lord and I know not where they have laid Him." And when she had thus said she saw Jesus and they knew not that it was Jesus. And Jesus said unto her, Mary. Touch me not, for I have not ascended to my Father, but go to my brethren and say unto them that I shall ascend unto my Father and to my God and your God."

And Mary came and told the disciples that she had seen the Lord and that He had spoken these things unto her.

ST. JOHN XX.

NO. 7. CHORUS AND CONGREGATION. — HYMN 112.

"JESUS CHRIST IS RISEN TO-DAY."

- | | |
|--|---|
| 1. Jesus Christ is risen to-day, Alleluja!
Our triumphant holy day, Alleluja!
Who did once upon the cross, Alleluja!
Suffer to redeem our loss, Alleluja! | 3. But the pains which He endured,
Our salvation have procured;
Now above the sky He's King,
Where the angels ever sing, Alleluja! |
| 2. Hymns of praise then let us sing
To our Christ, our heavenly King,
Who redeemed the cross and grave,
Suffers to redeem and save, Alleluja! | 4. Sing we to our God above
Praise eternal as His love;
Praise Him, all ye heavenly host,
Father, Son, and Holy Ghost; Alleluja! Amen. |

PART II.

NO. 8. TENOR SOLO. "O JESUS, WHEN I THINK OF THEE."

- | | |
|--|--|
| O Jesus! when I think of Thee,
Thy manner, cross, and throne,
My spirit trusts exultingly
In Thee, and Thee alone. | For me Thou didst become a man,
For me didst weep and die;
For me achieve Thy wondrous plan,
For me ascend on high. |
| I see Thee in Thy weakness first,
Then, glorious from Thy shame,
I see Thee death's strong fetters burst,
And reach heaven's mightiest name | O let me share Thy holy birth,
Thy faith, Thy death to sin!
And, strong amidst the toils of earth,
My heavenly life begin. |
| In each a Brother's love I trace
Thy power divine expressed,
Close in Thy Father God's embrace,
As on Thy mother's breast. | Then shall I know what means the strain
Triumphant of Saint Paul:
"To live is Christ, to die is gain;"
"Christ is my all in all!" |

G. W. BETHUNE

NO. 9. BASS ONE RECI-TATIVE AND CHORUS.

"THEN ON THE SAME DAY AT EVENING."

Then on the same day at evening came Jesus and stood in the midst of the disciples and said unto them, "Peace be unto you, as my Father hath sent me, even so send I you."

All power is given unto Me here on earth. Go ye therefore and teach all Nations, baptizing them in the name of the Father and of the Son and of the Holy Ghost, teaching them to observe all the things whatsoever I have commanded you. Receive ye the Holy Ghost. Whosoever sins ye remit they are remitted unto them and whosoever sins ye retain they are retained. And lo! I am with you always, even unto the end of the world

NO. 8. SOPRANO SOLO. "FIERCE WAS THE WILD BILLOW."

Fierce was the wild billow,	Edge of the mountain-wave,
Dark was the night;	Lower thy crest!
Oars labored heavily,	Wail of the stormy wind,
Foam glimmered white,	Be thou at rest!
Mariners trembled,	Deil can none be,
Peril was nigh;	Sorrow must fly
Then said the God of God,	Where saith the Light of Light
"Peace, it is I!"	"Peace, it is I!"

Jesu, Deliverer!
Come Thou to me!
Soothe Thou my voyaging
Over life's sea!
Thou, when the storm of death
Roars, sweeping by,
Whisper, O Truth of Truth!
"Peace! it is I!"

NO. 9. (NINE) BASS ONE SOLO AND CHORUS.

"BEHOLD, I SHOW YOU A MYSTERY."

Behold, I show you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump. For this corruptible must put on incorruption, and this mortal must put on immortality.

Then shall be brought to pass the saying that is written. Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory? But thanks be to God, which giveth us the victory through our Lord Jesus Christ. Therefore, my beloved brethren, be ye steadfast, unmovable, always abounding in the work of the Lord, forasmuch as ye know that your labor is not in vain in the Lord.

For I know that my redeemer liveth, and that He shall stand at the latter day upon the earth: and though worms destroy this body, yet in my flesh shall I see God.

Christ is risen from the dead: and become the firstfruits of them that slept.

Amen.

Written for the choir of St. Paul's Chapel, New York City

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An Easter Cantata

PRELUDE

H. BROOKS DAY
Opus 36Con moto (♩ = 108)
Reeds

Organ

Musical notation for the beginning of the prelude. The Organ part is in the left hand, and the Reeds part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Con moto' with a quarter note equal to 108 beats per minute.

(♩ = 88)

3

mf

Strings & Flute

Musical notation for the middle section of the prelude. The Strings & Flute part is in the right hand, and the Organ part is in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked '(♩ = 88)' and the dynamics are marked '*mf*'.

*ten.**rall.**R. rit. f ad lib.**ten.*

Cello Solo

Musical notation for the section featuring Cello Solo. The Cello Solo part is in the right hand, and the Organ part is in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked '*rall.*' and the dynamics are marked '*mf*'.

(♩ = 96)

Cello Solo

Musical notation for the section featuring Cello Solo. The Cello Solo part is in the right hand, and the Organ part is in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked '(♩ = 96)' and the dynamics are marked '*p*'.

Musical notation for the final section of the prelude. The Organ part is in the left hand, and the Cello Solo part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4.

Orchestral parts can be obtained from the publishers.

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Eigentum des Verlegers für alle Länder

First system of musical notation, featuring a treble and bass staff. The music is in a key with two flats and a 3/4 time signature. It includes various chordal textures and melodic lines. A *pp* (pianissimo) dynamic marking is present in the right hand.

Second system of musical notation. The right hand features a *cres - cen - do* (crescendo) marking and a *pp* dynamic marking. The left hand continues with a steady accompaniment.

Third system of musical notation. The right hand is marked *accel - lerando* (accelerando) and *animando* (animando). The left hand has a *ritard.* (ritardando) marking. A $\frac{3}{2}$ time signature change is indicated above the right hand.

Fourth system of musical notation, continuing the piece with complex harmonic textures in both hands.

Fifth system of musical notation. The right hand is marked *Broadly* and *ff* (fortissimo). The left hand maintains a rhythmic accompaniment.

Sixth system of musical notation. The right hand is marked *ten.* (tenu) and *ral - len - tan - do* (rallentando). The left hand features a more active melodic line.

EASTER CAROL

PHILLIP BROOKS

(♩ = 108)
f Reeds
ten. *mf*
 (♩ = 88)
 Strings 8 & 16
 Reeds
ten.
 (♩ = 108)
 Flutes
 Strings
 Strings
mf
 God bath
mf
 God bath
mf
 God bath
mf
 Swell full
 Gt. *f*

lent His An-gels to the earth a - gain Bring - ing joy-ful tid-ings

lent His An-gels to the earth a - gain Bring - ing joy-ful tid-ings

lent His An-gels to the earth a - gain Bring - ing joy-ful tid-ings

to the sons of men, They who first at Christ-mas, Throng'd the Heav-en-ly

to the sons of men, They who first at Christ-mas, Throng'd the Heav-en-ly

to the sons of men, They who first at Christ-mas, Throng'd the Heav-en-ly

way, Now be - side the tomb door, Sit on East - er Day.

way, Now be - side the tomb door, Sit on Easter Day.

way, Now be - side the tomb door, Sit on Easter Day.

An - gels sing His tri-umph, As you sang His birth. Christ the

Lord is ris-en, Peace good will to men.

In the dread-ful des-ert, Where the Lord was tried, There the

WITHOUT PEDAL

CHOIR

SOLD REED

faith-ful An-gels, Gath-ered at His side.
 faith-ful An-gels, Gath-ered at His side.
 faith-ful An-gels, Gath-ered at His side.

mf And when in the gar - den
mf And when in the gar - den

SOFT REEDS
mf
 PED. *p*

p with an - guish, They were with Him
p
 Grief and pain and care, Bowed Him down with an - guish, They were with Him
p
 Grief and pain and care, Bowed Him down with an - guish, They were with Him

there, Let the Christ they hon - or, is the
 there, Christ they hon - or, He is the
 there,

a tempo
pp

rallentando

same Christ still, Who — in light and dark - - ness, Did His Fa - ther's

same Christ, Who — in light and dark - - ness, Did His Fa - ther's

rallentando

a tempo

will.

will. And — the tomb de - sert - - ed, Shin - eth like the

And — the tomb de - sert - - ed, It shines like the

a tempo

sky. Since He pass-ed out from it In - to vic - to -

sky. Since He pass'd from it In - to vic - to -

f God hath sent His An - gels, Help - ing at His

ry, *f* God hath sent His An - gels, Help - ing at His

ry, *f* God hath sent His An - gels, Help - ing at His

f God hath sent His An - gels, Help - ing at His

word, All His faith - ful chil - dren

word, All His faith - ful chil - dren

word, All His chil - dren

word, All His faith - ful chil - dren

Like their faith - ful Lord. Sooth - ing them in sor - row

Like their Lord. Sooth - ing them in sor - row

Like their Lord. Sooth - ing them in sor - row

Like their Lord. Sooth - ing them in sor - row

Arm - ing them in strife Open - ing wide the tomb doors,

Arm - ing them in strife Open - ing wide the tomb doors,

Arm - ing them in strife O - pen - ing wide the tomb doors,

Arm - ing them in strife O - pen - ing wide the tomb doors,

Lead - ing in - to life. Fa - ther send Thine

Lead - ing in - to life. Fa - ther send Thine

Lead - ing in - to life. Fa - ther send Thine

Lead - ing in - to life. Solo reed Solo

Leave us not to wan - der,

An - gels un - to us we pray All

An - gels un - to us we pray All

Leave us not to wan - der,

All a - lone our way Fa - ther send Thine An - gels

a - lone our way Fa - ther send Thine An - gels

a - lone our way Fa - ther send Thine An - gels

All a - lone our way Fa - ther send Thine An - gels

p *ten.*
Un - to us we pray Leave us not to wan - der,

p *ten.*
Un - to us we pray Leave us not to wan - der,

p *ten.*
Un - to us we pray Leave us not to wan - der,

p *ten.*
Un - to us we pray Leave us not to wan - der,

rall. *mf* *pp a tempo*
All a - lone our way. Let them guard and guide us,

rall. *pp a tempo*
All a - lone our way. Let them guard and guide us,

rall. *pp a tempo*
All a - lone our way. Let them guard and guide us,

rall.
All a - lone our way Let them guard and guide us, Where-

ppp WITH 32 PEDAL

Where-so-ere we be, Till the res-ur-rec-tion Brings us home to

Where-so-ere we be, Till the res-ur-rec-tion Brings us home to

Where-so-ere we be, Till the res-ur-rec-tion Brings us home to

ere we be, Till the res-ur-rec-tion Brings us home to

pp rallentando *ritard.*

pp rallentando *ritard.*

pp rallentando *ritard.*

pp rallentando *ritard.*

Strings

rallentando *ritard.*

Corni

Thee.

Thee.

Thee.

Thee.

a tempo

pp *ritard.*

"Tomb thou shalt not hold Him"

Tenor Solo

PHILLIP BROOKS

Con moto ♩ = 80

Strings *p* not too staccato

Tomb — thou shalt not

hold Him long - er, Death — is strong but life — is stron - ger

mf Stron - - ger than the *pp* dark — the *mf* light, Stron - ger than the wrong the

right, — Faith — and hope tri - um - phant say —

accl. Cello solo

Christ will rise on Eas - ter Day. Faith and hope tri -

um-phat say Christ will rise on Eas - ter Day.

While the pa-tient earth lies wait - ing Till the morn - ing shall be

break - ing Shud-der-ing 'neath the bur-den dread Of her

Mas - ter cold and dead. Hark she hears, she hears the

An - gels say Christ will rise on Eas - ter Day.

Up and down our lives o - be - dient, Walk dear Christ with

foot-steps ra - - diant, Till those gar - den lives shall be

Fair with du - - ties done for Thee And our thank-ful spir-its

say Christ a - rose on Fas - - ter

ten. ritard. ritard.

Day. And when sun - shine

più lento Tempo I Tempo I

smites the moun - tain, Pour - - ing light from Heav - - en-ly foun-tain

mf Then the earth blooms out *pp* to greet, Once a - gain the

bless - ed feet And her count - - less voic - es say

Christ has ris - - - en on Eas - - - ter

Day.

Cello Solo

CHORALE RECIT. and BASS SOLO

"March to the Tomb on Easter Day"

Andante con moto (♩ = 92)



Andante con moto (♩ = 92)



TENORI

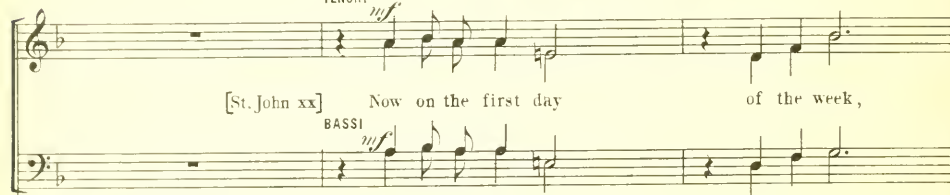
mf

[St. John xx]

Now on the first day

of the week,

BASSI

mf*rallentando*
*ten.**atempo*

Com-eth Ma - ry Mag - da-le - na

ear - - ly



When it was yet dark un - - to the Sep-ul-cher And

pp *misterioso* *mf*

pp *misterioso* *mf*

The first system of the musical score is in B-flat major (two flats). It consists of four staves. The top two staves are vocal parts, both of which are silent (indicated by a whole rest) for the first three measures. The third staff is a vocal line that begins in the fourth measure with a half note G4, followed by quarter notes A4, Bb4, and C5. The fourth staff is a piano accompaniment line that begins in the fourth measure with a half note G3, followed by quarter notes A3, Bb3, and C4. The piano part features a melodic line in the right hand and a harmonic line in the left hand, both moving in parallel motion. The system concludes with a measure of rest for the vocal parts and a half note G3 for the piano part.

She run-neth and com-eth to

She run-neth and com-eth to

see - eth the stone rolled a - way from the Sep-ul-cher She run - neth and com-eth to

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The top two staves are vocal parts, both of which are silent (indicated by a whole rest) for the first three measures. The third staff is a vocal line that begins in the fourth measure with a half note G4, followed by quarter notes A4, Bb4, and C5. The fourth staff is a piano accompaniment line that begins in the fourth measure with a half note G3, followed by quarter notes A3, Bb3, and C4. The piano part features a melodic line in the right hand and a harmonic line in the left hand, both moving in parallel motion. The system concludes with a measure of rest for the vocal parts and a half note G3 for the piano part.

Si - mon Pe - ter, and the oth - er dis - ci - ple

Si - mon Pe - ter, whom Je - - sus lov - -

Si - mon Pe - ter, and the oth - er dis - ci - ple

Si - mon Pe - ter, whom Je - - sus lov - -

mf

and said un - to them. They have tak - en a - way have

ed and said un - to them. They have

and said un - to them.

ed and said un - to them.

REEDS *piu animato* *Oboe*

tak - en a - way my Lord and I know not where they have laid Him.

tak - en a - way my Lord and I know not where they have laid Him.

and I know, know not where they have laid Him.

They have tak - en a - way the Lord and I know not

They have tak - en a - way the Lord and I know not

They have tak - en a - way the Lord and I know, I know not

Violin

Flute

where they have laid Him, *Più lento* *misterioso* That

where they have laid Him, For as yet they knew not, knew not the scrip-ture,

where they have laid Him, For as yet they knew not, knew not the scrip-ture, That

For as yet they knew not, knew not the scrip-ture,

Più lento

pp

ff ten.

He should rise, a - rise from the dead.

ff

That He should rise, a - rise from the dead.

ff

He should rise, a - rise from the dead.

ff

That He should rise, a - rise from the dead.

Tempo I. (♩ = 92)

mf *ten.*

f

mf

p *ritard.*

And Ma - ry stood with-out the Sep - ul - cher

p

And Ma - ry stood with-out the Sep - ul - cher

espressivo *ritard.*

p

pp

weep - ing.

pp

weep - ing.

ten. *più lento* *ten.*

pp *ten.* *ten.*

p. Horns

f

p *con moto* *REEDS*

Andantino (♩ = 76)
BASS SOLO

Still thy sor-row Mag-da-le-na,

più lento *ten.* *a tempo*
Wipe the tear-drops from thine eyes, Not at Si-mon's board thou kneel-est,

più lento *a tempo*

più lento *ten.* *a tempo*
Pour-ing thy re-pent-ent sighs, All with thy glad hearts re-joice-es

All things sing with hap-py voices Hal-le-lu-jah! Hal-le-lu-jah!

Hal - le - lu - jah!

Lightly (♩ = 76)

p SOPRANO I

più lento

ten.

Laugh with rap - ture Mag - da - le - na! Be thy droop - ing for - head bright,

mp SOPRANO II

ten.

Laugh with rap - ture Mag - da - le - na,

mp ALTO

ten.

Lightly (♩ = 76)

più lento

ten.

a tempo

più lento

ten.

Ban - ished now is ev - 'ry an - guish Break a - new thy morn - ing light

Ban - ished an - guish Break thy morn - ing light

ten.

più lento

ten.

a tempo

Christ from death the world hath freed He is risen, is risen in - deed

Christ the world hath freed He is risen in - deed

Christ the world hath freed He is risen in - deed

a tempo

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - - jah!

Hal - le - lu - jah! Hal - le - lu - - jah!

Hal - le - lu - jah! Hal - le - lu - - jah!

(♩ = 76)
SOLO

Joy! ex - ult O Mag - da - len - a

più lento *ten.* *a tempo*

He hath burst the rock - y tomb, End - ed are the days of dark - ness,

ten. *a tempo*

rall. *a tempo*

Christ in - deed hath ris - en, Mourn no more the Christ de - part - ed

ten. *a tempo*

più lento *f*

Run to wel - come Him glad - heart - ed, Mourn no more the Christ,

più lento

ritard. *a tempo*

the Christ de - part - ed Run to wel - come Him glad - heart - ed,

col'voce *a tempo*

rall.

Hal - le - lu - jah, Hal - le - lu - jah!

rall.

Chorale

Maestoso $\text{♩} = 84$

SEMI CHORUS

Lift thine eyes O Mag - da - le - na, See thy liv - ing Mas - ter stands

Lift thine eyes O Mag - da - le - na, See thy liv - ing Mas - ter stands

Lift thine eyes O Mag - da - le - na, See thy liv - ing Mas - ter stands

Lift thine eyes O Mag - da - le - na, See thy liv - ing Mas - ter stands

Maestoso

See His face, as ev - er smil - ing, See those wounds up - on His hands

See His face, as ev - er smil - ing, See those wounds up - on His hands

See His face, as ev - er smil - ing, See those wounds up - on His hands

See His face, as ev - er smil - ing, See those wounds up - on His hands

On His feet, His sa - cred side, Gems that deck the Glo - ri - fied

On His feet, His sa - cred side, Gems that deck the Glo - ri - fied

On His feet, His sa - cred side, Gems that deck the Glo - ri - fied

On His feet, His sa - cred side, Gems that deck the Glo - ri - fied

FULL CHORUS (unison)

Hal - le - lu - jah! Live: now live, O Mag - da - le - na

Hal - le - lu - jah! Live: now live, O Mag - da - le - na

Hal - le - lu - jah! Live: now live, O Mag - da - le - na

Hal - le - lu - jah! Live: now live, O Mag - da - le - na

Hal - le - lu - jah! Live: now live, O Mag - da - le - na

Full Organ *piu lento* *Broadly* *fff*

Shin-ing is thy new-born day, Let thy bos-om part with plea-sure

Shin-ing is thy new-born day, Let thy bos-om part with plea-sure

Shin-ing is thy new-born day, Let thy bos-om part with plea-sure

Shin-ing is thy new-born day, Let thy bos-om part with plea-sure

Gr.

SOLO ORGAN *ff*

Death's poor ter-ror flee a-way, Far from thee the tears of sad-ness

Death's poor ter-ror flee a-way, Far from thee the tears of sad-ness

Death's poor ter-ror flee a-way, Far from thee the tears of sad-ness

Death's poor ter-ror flee a-way, Far from thee the tears of sad-ness

accel - - e - ran - do

p

p

p

p

accel - - e - ran - do

Wel - come love and wel - come glad-ness, Hal - le - lu - jah!

Wel - come love and wel - come glad-ness, Hal - le - lu - jah!

Wel - come love and wel - come glad-ness, Hal - le - lu - jah!

Tempo (♩ = 92)

At the Tomb

And as Ma-ry wept, she

(♩ = ♩)

stoop - ed down, and see - eth two An - gels sit - ting in the Sep - ul - cher,

And the An - gel said un - to Ma - ry Wom - an why

rall.

rall.

ritard.

mf Be - cause they have tak - en a - way my Lord

mf They have tak - en my Lord

weep - est thou?

a tempo *legato*

and I know not where they have laid him,

and I know not where they have laid him,

And when she had thus said, She

J. F. & B. 3352-65

saw Je - sus stand - ing and they knew not, that it was Je - sus
 saw Je - sus stand - ing and they knew not, that it was Je - sus

This system contains two vocal staves (Soprano and Alto) and two piano staves. The vocal parts enter with the lyrics "saw Je - sus stand - ing and they knew not, that it was Je - sus". The piano accompaniment begins with a series of chords and moving lines in both hands.

And Je - - sus said un - to her:
 And Je - - sus said un - to her:

This system continues the vocal and piano parts. The vocal parts enter with the lyrics "And Je - - sus said un - to her:". The piano accompaniment continues with chords and moving lines. The system concludes with a *lento* marking above the piano part.

(JESUS) BASS
sottovoce
ad lib. espressivo

p Ma - ry touch me not

pp misterioso

Ped. 32

Lento

for I have not as - cend - ed to my Fa - - ther

Lento (♩ = 108)

Tempo I.

But go to my Breth - ren, my Breth - ren,

and say un - to them, that I shall as - cend un - to my

And

And

Fa - ther and to my God and your God.

ritard.

CHORUS
misterioso

Ma - ry came and told the Dis - ci - ples that she had

Ma - ry came and told the Dis - ci - ples that she had

Ma - ry came and told the Dis - ci - ples that she had

that she had

that she had

REEDS

Adagio
misterioso

seen the Lord.

and that
misterioso

seen the Lord.

and that
misterioso

seen the Lord.

and that
misterioso

seen the Lord.

and that

Adagio

misterioso
pp

He had spok-en these things un-to her.

He had spok-en these things un-to her.

He had spok-en these things un-to her.

He had spok-en these things un-to her.

(Congregation rise here)

*ritard.*WITH 32' *pp*

Easter Hymn

For congregation and choir

H. CAREY

(♩ = 92)

1. Je-sus Christ is risen to-day, Al-le-lu-ia.

Our tri-um-phant ho-ly day; Al-le-lu-ia.

Who did once up-on the Cross Al-le-lu-ia.

Suf-fer to re-deem our loss. Al-le-lu-ia. A-men.

2. *f* Hymns of praise then let us sing
 Unto Christ, our heavenly King,
mf Who endured the Cross and grave,
cr. Sinners to redeem and save.
 Alleluia!

3. *mf* But the pains which He endured,
cr Our salvation have procured,
f Now above the sky He's King,
 Where the angels ever sing.
 Alleluia!

4. *sf* Sing we to our God above
 Praise eternal as His love;
 Praise Him, all ye heavenly host,
 Father, Son, and Holy Ghost;
 Alleluia!

O Jesus, when I Think of Thee

(Tenor Solo)

Moderato $\text{♩} = 88$

Oboe or Cornopeon 8 ft.

p rall.

a tempo mf SOFT 8 FT. REEDS

Ped. 32

Andante con moto $\text{♩} = 96$

0

Solo Violin

ritard.

Je - su when I think of Thee, Thy man - ger, cross and

Throne, My spir - it trusts ex - ult - - ing - ly, In

Thee and Thee a - lone, I see Thee in Thy

weak - ness first, Then glo - rious from Thy shame, I

see Thee death's strong fet-ters burst, And reach heav'n's mightiest name, —

Violin

In each a broth - er's love I trace, — By

pow'r di - vine ex - pressed, One in Thy Fa - ther God's em -

brace, — As on thy Moth - er's breast — For

me, Thou didst be-come a Man, For me didst weep and die, For

me a - chieve Thy won - drous plan, For me as - cend on

high, O let me share Thy ho-ly birth, Thy

rallentando *a tempo* Violin

faith, Thy death to sin, And strong a-midst the

toils of earth, My heav'n - ly life — be - gin, ————— Then

Violin

shall I know what means — the strain, Tri - umph - ant of Saint

ten.

Paul, ————— "To live is Christ, to die is gain

ral - len - tan - - - do

Cello

Christ is my all in all."

rall.

RECIT. and CHORUS

"Then on the Same Day, at Evening"

(Bass Solo)

Con moto (♩ = 112)

f Reeds

mp

col voce *a tempo*

Then on the same day, at eve - ning came Je - sus and

stood in the midst of the dis - ci - ples and

said un - to them:

(♩ = 63)

pp Peace be un-to you, — *mf* Peace be un-to

pp Peace be un-to you, — *mf* Peace be un-to

pp Peace be un-to you, Peace — *mf* be un-to

pp Peace be un-to you, Peace — *mf* be un-to

ritardando

pp

you, As my Fa-ther hath sent me ev-en so, ev-en, send I

you, As my Fa-ther hath sent me ev-en so, ev-en, send I

mf

you All pow-er is giv-en un-to Me here on Earth.

you All pow-er is giv-en un-to Me here on Earth.

mf

Go ye there-fore and teach all Na-tions, all Na-tions,

BRASS REEDS *ff*

Go ye there-fore and teach all Na-tions, all Na-tions,

p Più lento *ritard.*

bap-tiz-ing them in the name of the Fa-ther, and of the Son, and of the Ho-ly Ghost.

Più lento

bap-tiz-ing them in the name of the Fa-ther, and of the Son, and of the Ho-ly Ghost.

(2-63)

Gol teach the Na-tions, Teach-ing them to ob-serve, All the things what-so-ev-er

(2-63)

Gol teach the Na-tions, Teach-ing them to ob-serve, All the things what-so-ev-er

I have com-manded, I have com-mand-ed you! Re-ceive ye the

I have com-manded, I have com-mand-ed you! Re-ceive ye the

I have com-manded, I have com-mand-ed you! Re-ceive ye the

Ho - ly Ghost, Who - so - ev - er sins ye re - mit, they are re -

Ho - ly Ghost, Who - so - ev - er sins ye re - mit, they are re -

Ho - ly Ghost, Who - so - ev - er sins ye re - mit, they are re -

mit-ted un-to them, and who-so-ev-er sins, *ten.*

mit-ted un-to them, and who-so-ev-er sins, *ten.*

mit-ted un-to them, and who-so-ev-er sins, *ten.*

mit-ted un-to them, and who-so-ev-er sins, *ten.*

who-so-ev-er sins ye re-tain, they are re-tained. Peace be un-to

who-so-ev-er sins ye re-tain, they are re-tained. Peace be un-to

who-so-ev-er sins ye re-tain, they are re-tained. Peace be un-to

who-so-ev-er sins ye re-tain, they are re-tained. Peace be un-to

you, Peace be un-to you, And lo! I am with you, I am with you

you, Peace be un-to you, And lo! I am with you, I am with you

you, Peace be un-to you, And lo! I am with you, I am with you

you, Peace be un-to you, And lo! I am with you, I am with you

al - way, — And lo! I am with you, with you al - way,

al - way, — And lo! I am with you, with you al - way,

al - way, — And lo! I am with you, with you al - way,

e - ven un - to the end — of the world.

e - ven un - to the end — of the world.

e - ven un - to the end — of the world.

"Fierce was the Wild Billow"

Soprano Solo (or Tenor)

Con moto (♩ = 92)

ff

SENZA PEDALE

PED.

ten.

f

tr

SENZA PEDALE

ten.

Fierce was the wild bil - low, Dark was the night, Oars la - bored

heav - i - ly, Foam glim - mered white, Mar - i - ners trem - bled,

ten. *mf*

Per - il was nigh, Then said the God of God, Peace it is

1.

ten.

broadly *ten.*

Ridge of the moun - tain wave, Low - er Thy crest, Wail of the

f *sostenuto* *ten.*

p

storm - y wind, Be Thou at rest, Per - il can none be,

Sor - row must fly, When saith the Light of Light Peace

Pedale

— it is — I.

ten.

broadly Je - su, De - liv - er - er Come,

sostenuito *mf* *f* *ten.*

come — Thou, come to me, Soothe — Thou my

ten. *mf*

voy - - - ing O - - - ver life's sea

Thou when the storm of Death roars sweep - ing by

Whis - per Thou Truth of Truth Peace,

Peace it is I.

Je - su, De - liv - er - er Come Thou to me,

Soothe Thou my voy - 'ging O - ver life's sea, Thou when the

storm of Death, Roars sweep - ing by Whis - per O Light of Light!

Peace it is I.

FINALE

"Behold I Show you a Mystery"

Baritone Solo and Chorus

Pomposo (♩ = 84)

The musical score is written for a Baritone Solo and Chorus. It begins with a piano introduction marked "Pomposo (♩ = 84)". The piano part features a driving bass line with triplets and chords in the right hand. The vocal line for the soloist enters with the lyrics "Be-hold I show you a mys-ter-y,". The piano accompaniment continues with a similar rhythmic pattern. The chorus then enters with the lyrics "We shall not all sleep but we shall all be". The piano part provides harmonic support with chords and moving lines. The score includes dynamic markings such as *ff* (fortissimo) and *ten.* (tenuto).

ff 3 3 3

ten.

SOLO *ten.* *f*

Be-hold I show you a mys-ter-y,

ten. *ten.*

We shall not all sleep but we shall all be

chang - ed, At the last trump, For this cor-

rupt-a-ble must put on in-cor-rupt-ion, And this mor-tal must put on im-mor-

tal-i-ty, Then shall be brought to pass the say-ing that is writ-ten,

, Death is swal-lowed up in Vic-to-ry, O Death! where is thy

Sting? O Grave where is thy Vic-to-ry? but

ten. *Recit. f*

thanks be to God who giv-eth us the Vic-to-ry, through Jesus Christ our Lord.

Cello Solo

Andante (♩ = 96)

There-fore my be-lov-ed Breth-ren be ye stead-fast, Al-way a-bid-ing in the

works— of the Lord. For as much—as ye know that your la-bor—

is not in vain,— is not in vain in the Lord.

CHORUS

mf

For I know that my Re-

CHORUS

mf

CHORUS

For I know that my Re - deem - er liv-eth

deem - er liv-eth, For I know that my Re - deem - er liv-eth

deem - er liv-eth, For I know that my Re - deem - er liv-eth

and that He shall stand at the lat - ter day, the lat - ter

Solo Clarinet

For I know that my Re - deem - er liv - eth,

day— up - on — the earth, For I know that my Re - deem - er liv - eth,

day— up - on — the earth, For I

day up - on the earth, For I know that my Re - deem - er liv - eth,

For I know that my Re - deem - er liv-eth and that He shall

For I know that my Re - deem - er liv-eth and that He shall

know, I know that my Re - deem - er liv-eth and that He shall

my Re - deem - er liv-eth and that He shall

stand at the lat - ter day, and that He shall stand at the

stand at the lat - ter day, and that He shall stand at the

stand at the lat - ter day, and that He shall stand at the

stand at the lat - ter day, and that He shall stand at the

*più lento ten.**mf*

lat - ter day up-on the earth, And though worms de- stroy this bod - y, yet in my

lat - ter day up-on the earth, And though worms de- stroy this bod - y,

lat - ter day up-on the earth, And though worms de- stroy this bod - y, yet in my

lat - ter day up-on the earth,

*ten.**più lento*

flesh shall I see God, for now is Christ ris - en, Christ is

yet in my flesh shall I see God, Christ is ris - en,

flesh shall I see God, for now is Christ ris - en, Christ is

yet in my flesh shall I see God, Christ is ris - en,

ris - en from the dead, and be - come the first fruits of

ris - en from the dead, and be - come, be - come the first fruits of

ris - en from the dead, and be - come the first fruits of

ris - en from the dead, and be - come the first fruits of

Animato

them, of them that slept,

them, of them that slept, be -

them, of them that slept, be - come the first fruits, be -

them, of them that slept, be - come the first fruits, be - come the first fruits of

Animato

of them that slept, be - come the first fruits of

come the first fruits of them that slept, be - come the first fruits of

come the first fruits of them that slept, be - come the first fruits of

them, of them that slept, be - come the first fruits of

the first fruits of

them that slept, the first, the first fruits of them that slept,

them that slept, the first fruits of

them that slept, the first, the first fruits of them that slept,

them that slept, the first fruits of them that slept,

ff

them, of them that slept.

first fruits of them, of them that slept.

them, of them that slept.

first fruits of them, of them that slept.

fruits of them that slept.

rall.

fz

ff

A - - - men.

ff

A - - - men.

ff

A - - - men.

ff

A - - - men.

ff

ff

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The Seven Last Words of Christ on the Cross

An Oratorio for Soli and Chorus of Mixed Voices

(Latin and English Words)

With Accompaniment of Orchestra and Organ

BY

DR. P. HARTMANN VON AN DER LAN-HOCHBRUNN, O. F. M.

PRESS COMMENTS

W. J. BOWDEN in the *Liverpool "Porcupine"*

Haydn, Graun, Kossini, Dvorak, Th. Dubois and Sir Villiers Stanford represent the best known composers who have essayed to illustrate the tragedy of Calvary, but it appears to have been left for a Tyrolean Franciscan monk to create a tonal environment of the Crucifixion that seems to express in a remarkably forcible, yet reverent manner, the gentle resignation of the Redeemer, the unspeakable anguish of Mary and her companions, the bloody savagery of the Jews and Roman soldiery, and the darkness and horror of the final scene. Not for a moment does he lose sight of the fact that he is engaged in giving a musical parallel of the consummation of the Divine mission and he ever keeps before him the danger of becoming merely, hysterically sensational or brutally realistic when dealing with the sanguinary story of the Cross. Dr. Hartmann's treatment of the subject is at the same time essentially modern, and, as far as one can gather from Biedermann's apparently comprehensive arrangement, the orchestration is independent and picturesque yet reined with a firm hand. The central figure is undertaken by a baritone, who remains out of sight, the tones of the organ being called upon specially to accompany his utterances. The parts of Dismas and Longinus are doubled by a bass voice, and the Gospel sentences of the narrator are for a soprano voice. One of the most moving incidents in the oratorio is the dialogue between Christ and the penitent thief (Dismas), which occurs during the second "Word," the solo allotted to the latter being one of the finest things in the work. The choral matter, without being excessively difficult, is nevertheless somewhat complex, but the interest is maintained throughout and a fugue episode on the words, "Thou hast redeemed us through the Cross," forms an appropriate and consolatory pendant to the text as well as an effective finale. Although the original libretto is in Latin, the English translation follows it very closely and has been very well done. On this account therefore this new version of "The Seven Words" ought to commend itself to festival promoters, Cathedral authorities or any other fully equipped musical body, and the absence of anything that would give rise to hostile objection or sectarian controversy is a strong argument in favor of this really impressive piece of sacred musical art being taken in hand by any competent church establishment. It must be remembered that in order to secure an adequate rendering, a capable orchestra is a *quæ non*, as the varied demands of the instrumentation and symphonic interludes cannot otherwise be met with any hope of success. If, therefore, in addition to this solo vocalists are reliable and the choir efficient Dr. Hartmann's oratorio can hardly fail to command the respect due to the genius and industry of an accomplished scholar and a cultivated musician.

The Oratorio is dedicated to Alfonso XIII, King of Spain.

La Tribune de Saint Germain—Paris, January 1909 (Translation.)

THE SEVEN LAST WORDS OF CHRIST ON THE CROSS, Dr. P. Hartmann von An der Lan-Hochbrunn

"His latest work is for choir and orchestra, with three soloists, the narrator (soprano), the invisible Christ (baritone), and two personages, Dismas and Longinus (bass), whose parts are sung by one person. The work is divided into two parts.

"We note the always interesting, happy and hallowed manner in which appears the voice of the Christ, with the most appropriate repetitions of the theme, and in the most expressive modifications, with a harmonisation often extremely rare and seductive. Having at hand the piano score only, it is hard for us to speak of the orchestration, but from instrumental indications printed between the staves, it is easily seen with what care the orchestration has been worked out, and its frank and grave sonority. One cannot but note the extreme skill in the writing of the quartet. But this could not very well be otherwise, Dr. Hartmann being a Tyrolean. In that country the string instruments have always held a place of honor, and the technique becomes, so to speak, instinctive to any one that feels the call to be a composer.

"We trust that this perfectly sincere praise will suggest to our readers the idea of wishing to become acquainted with Dr. Hartmann's works, which are of great value, great culture, and beautiful temperament, and whose artistic envelope can stand on a par with the most beautiful models.

NEW MUSIC REVIEW, New York

"The composer has taken his text from the Gospels of St. Matthew, Luke and John, with selections from the Apocryphal Roman Liturgy, and Ecclesiastical Liturgies. The story of Christ's agony is told by a narrator (soprano), the words of Christ are given to a baritone (invisible), the words of Dismas (the thief) are sung by a bass, and there is the usual four-part chorus. The oratorio is intensely dramatic, and contains some striking climaxes; indeed, surprises of harmonic and tonal character are met on nearly every page. Space prevents an extended review of the work, but it may be said that it is full of interest for the student, who will find a great deal that is new in the treatment of the theme. The employment of the orchestral instruments is very fully indicated.

MUSICAL AMERICA, New York

"Choral societies that make a specialty of sacred compositions in the larger forms will welcome a new oratorio, 'The Seven Last Words of Christ on the Cross,' which has just been published by J. Fischer & Bro., of New York. It is from the pen of Dr. P. Hartmann von An der Lan-Hochbrunn, whose 'St. Peter' was introduced in New York in April, 1907. The new work, conceived in a true spirit of reverence, is most effectively developed without bordering at any time on the theatrical. The music is essentially vocal and appropriate, and creates most impressively that elusive thing termed 'atmosphere,' which so many composers fail to realize. It is a work of marked beauty, and will doubtless find its way into the repertoire of the leading oratorio organisations."

Orchestral Score, \$10.00. Vocal Score, Arranged from the Composer's Orchestral Score, by Dr. E. J. Biedermann, \$1.25

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